

# ART 2024-25

**Ken Robinson** *'If you're not prepared to be wrong, you'll never come up with anything original.'*

**Don Miguel Ruiz** *'Every human is an artist.'*

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Art - 'In the beginning, God created the heavens and the earth. The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of the waters. And God said, "Let there be light," and there was light. And God saw that the light was good.' – Genesis 1

## Intent statement

The Art department has developed a curriculum which seeks to provide students with an inspiring but accessible journey in their Art education.

### We aim to:

- Build on the prior skills and knowledge of the students to enable them to become independent, resilient learners, and to be appreciative of culture and Art and Design.
- Remove barriers to learning enabling students to safely build confidence, skills and knowledge and foster positive relationships with staff.
- Ensure students are aware of opportunities and pathways available in the subject, through the department's collaboration with other schools, colleges and practitioners in the subject.
- Develop skills and habits that will teach students to be flexible, creative and hard-working and so to enable them to adapt to the local labour market and the changing economy beyond.

## Research the curriculum is based on

The Art curriculum is continually under review, we continue to follow current research and guidance from robust sources. These sources include the DfE, OFSTED, AQA, BERA (British Educational Research Association, ArtsEdsearch, Arts Council England. The Department has membership of the NSEAD which has, in the past sought information advice and guidance for the development of the Art Curriculum.

## Powerful knowledge

By the end of KS3 students should:

- Make creative personal responses, exploring their own ideas and writing down their experiences.
- Have experiences in different drawing techniques, painting, sculpture and other art and design techniques.
- Have a basic understand of the 7 key visual elements within Art as well as a basic understanding colour theory.
- Be able to look at the work of other artists and designers and analyse and evaluate their work using key art vocabulary.
- Gain knowledge about great artist, craft makers and designers with an understanding of historical and cultural context of their art forms.

Expected student progress in each project is referenced within the KS3 statement grids.

# KS3 Curriculum Rationale and Sequencing

## Year 7

### Term 1a-b & 2a Project: All About Me.

The first assignment Year 7 students address is a baseline assessment task copying photocopy of Artist Frida Kahlo, in pencil adding tone. Frida Kahlo was used as one of the most prominent female portrait artists historically. She also presents a focus on the background of her portraits which is similar in context to the student's work, where the background will inform the viewer about the subject. The project seeks to get student thinking about themselves as the main stimulus for their Art. This ensures access and reduces barriers as all students should be able to record and collect information about themselves. Aspects like facial proportion, recording using ICT through use of photography and basic reproduction techniques. After students has planned and developed their ideas they produce a personal response which develops basic painting skills, mainly control and colour mixing. Students are expected to produce an extended written piece about Frida Kahlo and the connections to their own work and the work of other portraits referenced in the Knowledge Organiser (Hans Holbien, The Ambassadors linking background to the person)

### Term 2b & 3 a-b Project : The Power of Colour

The second project focuses on Artist Georgia O'Keeffe and photographer Karl Blossfeldt. In contrasting the two artist students learn about colour theory and recording from Primary source; shells, flowers, food and other natural forms. Learning to 'SEE' through direct observation is a vital aspect of the curriculum. Students explore new media using oil pastels and will get the opportunity to explore materials building on skills picked up from the first 3 half Terms. Georgia O'Keeffe was selected as one of the greatest artists through her of colour and this is contrasted through the Black and white photography of Karl Blossfeldt who students can relate to as a photographer and artist and who's work they can use as a stimulus for their own understanding of colour and the skills they need to demonstrate (colour theory, blending, mixing, mood, control of line and detail).

Students are expected to research artists and collect visuals to help support personal responses that they develop in lessons. Personal response based upon natural forms and influenced by an artist or direct observation are completed in oil pastel although students are able to extend themselves using skills learned earlier in the year.

Projects in Year 7 should have given students opportunities to practice skills in copying, drawing with pencil, painting skills and basic Art analysis. These aspects will be repeated and built upon in year 8. Basic collecting, cutting and composing of pictures as part of a students' project in Year 7 will be repeated in Year 8 but skills and techniques involved will form a greater part of the assessment which underlines the importance of 'Collecting and researching visual sources later on in the Curriculum.

## Year 8

Year 8 is intended to increase the use of media that was used to some extent in Year 7. For example, skills in colouring pencils were used in Year 7 but further teaching points like, increasing pressure, blending and layering are given greater focus. New processes are addressed giving students skills that they can develop and explore in more depth in later assignments.

### **Term 1a-b & 2a Project. Viewpoints and Cubism**

The unit focuses on drawing from direct observation and still life. It develops the theme by looking at abstraction and Cubism in particular. Historical cultural issues around photography and how and why this changed the Art world. Links to music through drawing musical instruments as well as other everyday objects is an initial theme. This gives students a chance to refine their basic observational drawing skills. Students analyse Cubist Art and they learn the key characteristics as part of the knowledge they are expected to know for the project. A Cubism comprehension has been developed as part of the school literacy strategy where students will read and answer questions and look at selected artwork. Students Collaborate to produce a Cubist cardboard sculpture/model (about groups of 6 or 7). These sculptures are in turn used to develop drawing skills and then to teach about using mixed media and arranging different media to respond to the Cubist sculptures.

The students develop personal responses with focus on the exploration of media and materials. The work will effectively become their final personal response to this Unit. Students are encouraged to take risks and try using collage with paint, layering colours and materials on their work. An exam which reproduces a cubist drawing looks at basic ability to reproduce a photocopy of a cubist picture.

### **Term 2b & 3 a-b Project Savtchenko**

Students will have the opportunity to look at aspects of Art, like figure drawing, patterns and symbolism, which were covered with a different focus in previous projects. Savtchenko was used in this project due to the way she uses colour and figures in her work which allows students greater scope to express their feelings confidently. Artwork from history, including religious works and Da Vinci's The Hand of God will be viewed to highlight the spiritual and religious element present in this project.

Students will also be encouraged to be more creative and explore more in order to give more insight and knowledge in Year 9 and KS4 where this is an important aspect. This project has strong cross-curricular to RE looking at spirituality and religious symbols. Students will have the opportunity to collaborate and share ideas which focus on visualisation and communication skills. Students will be taught and recap layout skills for their work in sketchbooks. Pattern from 'Classical' (historical Greek, Roman) architecture and artworks from other cultures (Indian, Chinese, African) is visually analysed and used to influence embellishment and decoration for the students work.

## **Year 9**

Year 9 involves multiple, smaller projects which focus on skill development, and good working practices expected in sketchbooks. The same system of context, development and personal response is followed for each topic although a shorter time spell is devoted to the personal response. The projects are selected to cover the main areas within Art. Realism, abstract, pattern, Still Life, portraits and landscape.

### **Term 1a - Art appreciation and looking at the work of others**

This encourages students to look back at Year 7 & 8 and also their own personal art interests and focus a discussion on this. This ensures engagement as students follow a very personal pathway. Students have an opportunity to look at Art from the 'Great Masters' as well as contemporary Art, as they first view a range of sources before they select a theme for their project. Analysis of the work of others (Assessment Objective 1 GCSE Art) is the main focus together with basic layout skills and presenting their ideas. Analysis in the form of annotation and knowledge of how to break down a picture so they can understand and respond to it is key in this unit, and extends what they have addressed in Year 7&8.

### **Term 1b - Decoration and embellishment**

Students have a chance to explore and 'play' with basic shapes and lines to produce patterns and imaginative drawings. These are then developed using decorative Art from historical contexts, architecture and other world cultures. Three main themes that are used for stimulus are, Day of the Dead, Heraldry and Oriental decoration. Students are encouraged to research and select their own choice of decoration where appropriate to encourage more independence and ownership of the project. Experiment and explore. (Assessment Objective 2) is the main focus of this Assignment.

### **Term 2a - Still Life**

This unit of work focuses on Still Life and recording from Primary source as we look at objective and respond accordingly using different media already addressed in previous learning. Recording, thoughts and observations (AO3) is the main focus of this assignment. Students are again required to source their own artists who address this area which builds research skills vital for future projects.

### **Term 2 b - Portraits and Life drawing**

This Unit focuses on Portraits and drawing the human figure. Again, the focus is on recording from primary and secondary sources but also goes back to AO1 and looks at the work of prominent artists who have addressed this area. Students are again encouraged to find their own visual sources to help them develop their own analysis and personal response in the sketchbooks. A range of Artists will be looked at from Pre-20<sup>th</sup> Century to modern contemporary art.

### **Term 3 a & b -Our environment and natural forms: Landscape**

The final Unit is focused on students producing a final personal response (AO4). They are encouraged to look around the local environment. This project ensures that key areas of art, portraits, landscapes, still life and pattern have been covered. It also encourages students to develop skills in 'training the eye' and 'creativity', as they look around their environment for sources of stimulation for their ideas. Artists like Angie Lewin bring context to some of the work. Students are expected to produce a larger final response as if they were exhibiting their work. They are encouraged to consider building upon skills learned earlier in KS3.

# Key Stage 4 Rationale and Sequencing

## Examination Rational (AQA)

### Year 10

GCSE FINE ART AND GRAPHIC COMMUNICATION KS4 (2 Terms Coursework)

Students follow 2 internally planned Projects to meet with AQA Art specification. These projects change annually and try and reflect student voice /feedback from previous years and Year 9 students as well as topical and cultural developments that would facilitate students gaining topical and more meaningful information. The four Assessment Objectives are addressed within each project with some assignments giving greater focus on one or two in order to help the students understand what is being asked of them. Students are issued with Independent Study Booklets where each project can be broken down into smaller assignments which may focus on one or more of the Assessment Objectives. This structure also gives the students an idea on how they can prepare and plan their own in project which they will need to do for the external assignment set in January of Year 11.

### Year 11

In Year 11 students are set the External Assignment (Art Controlled test). The maximum time allowed is allocated and students sit the Final Controlled Test after the Easter break. The students are expected to present a final personal response and supporting studies. The Art Department at St Cuthbert's it is in the form of a sketchbook and other 'larger' studies and moodboards.

# Teaching and Learning

*Every teacher needs to improve, not because they are not good enough, but because they can be even better.”*

**(Professor Dylan William)**

*A great teacher is one who is willing to do what it takes to be demonstrably more effective next year than this: it is not about how good you are today, but the journey you are on and the commitment to relentless improvement”.*

**(Professor Rob Coe)**

## All Curriculum Leaders will:

- Oversee and ensure the creation of high quality, well-sequenced, broad and balanced teaching and learning resources that builds knowledge and skills.
- Ensure all curriculum documentation is available to all teachers to plan teaching and learning
- Sequence teaching and learning in a way that allows students to know more and remember more over time
- Use their budget effectively to resource their curriculum area, providing teachers with the necessary resources for teaching and learning
- Drive improvement in teaching and learning, working with teachers to identify any challenges or barriers
- Timetable their subject to allocate time for students to achieve breadth and depth in teaching and learning
- Understand their subject fully and demonstrate excellence in their own teaching and learning
- Monitor progress in teaching and learning across their curriculum area by systematically reviewing a range of evidence, such as curriculum reviews, outcomes/assessment data, lesson observations, work scrutiny and student voice
- Improve on areas for development identified in their monitoring activities
- Create and communicate clear aims and intentions for teaching and learning in their curriculum area
- Create a culture of teacher development and improvement where all teachers are encouraged to share ideas, resources and good practice.
- Ensure all teachers in their curriculum area are engaged in T&L CPL activities such as subject knowledge development, T&L information briefings, instructional coaching programme and Steplab learning resources

## All Teachers will:

### Understand the content they are teaching

- Have a deep and fluent knowledge and flexible understanding of the curriculum content they are teaching
- Be clear and precise about the knowledge and skills they want students to learn in every lesson.  
*What will students know, understand or be able to do by the end of the learning sequence?*
- Make Key Learning explicit to students in every lesson

- Be clear and precise about the subject specific vocabulary that students will need to know and understand to access the learning, and plan to pre-teach where necessary
- Ask themselves questions when planning effective implementation of the curriculum content, such as:

1. *Where are the students starting from?*
2. *Where do I want them to get to?*
3. *How will I know when they are all there?*
4. *How can I best help them all to get there?*
5. *What may be the common sticking points in this content?*

## **Maximise opportunities for all students to learn all of the content**

- Know students; their prior attainment, gaps in knowledge and specific needs, and use this as key part of planning.
- Demonstrate quality first teaching as the first wave of intervention for meeting the needs of SEND students
- Consider the different pedagogical approaches used to engage, motivate and challenge all learners in *subject*
- Aim for all students to access learning and succeed with even the most challenging content if scaffolded appropriately

## **Activate hard thinking for all students through a range of high quality teaching and learning strategies**

What a “typical lesson” will look like in *subject* will vary depending on the individual teacher and students. Teachers will utilise a variety of their own teaching and learning strategies based upon their professional judgement and their knowledge of students and classes. However, it is expected that the following high-quality teaching strategies are used effectively in the majority of lessons. “All knowing all” is the explicit goal in all lessons.

### **Structuring**

- Ensure learning activities are appropriately sequenced; signalling Key Learning, Review of Learning, overview and key vocabulary from the outset
- Have high expectations of all students all of the time, regardless of their prior attainment, SEND need, disposition or background.
- Make learning accessible to all by matching tasks to learners needs
- Ensure that learning activities and outcomes focus on what students know and understand rather than what tasks they have completed.
- Aim to remove scaffolds over time and gradually increase independent practice for all students.
- Limit the amount of material students receive at one time, and then check that they have understood it before moving on

- Aim to provide students with time and opportunities to think, respond, make meaning and practice in every lesson.

## **Explaining**

- Plan instruction and exposition with awareness of demands on students' cognitive load, by presenting new material in small step
- Give clear and simple instructions and explanations
- Model steps and procedures during explanations
- Provide many examples (and non examples)
- Use worked examples and part worked examples in explanations
- Connect new ideas to prior learning and knowledge in explanations to help students build schema
- Check for listening and check for understanding during explanations

## **Modelling**

- Teach to the top with expert instruction, explanation, exposition and modelling
- Understand students need to watch and listen to experts guide them through the process, step by step, before they attempt it themselves.
- May demonstrate the worked activity in front of students, eg using a visualiser or live on the board
- Think aloud to narrate their thought process.
- Show it is ok to make a mistake and empathy, e.g. I found this bit challenging too.
- Integrate quick fire questioning e.g. why am I doing this now?
- Provide a range of models
- Guide practice with scaffolding (we do)
- Use examples and scaffolding to support students to demonstrate their learning. eg. sentence starters, key word definitions, procedural steps visible etc.
- Encourage effective class discussion
- Guide Independent, deliberate practice (you do)
- Provide the time they need to practise new material in a number of ways in order to master it.
- Aim to ensure scaffolding is reduced or removed for majority of students over time

## **Responsive Teaching**

- Ensure that learning has stuck by checking for understanding of all students
- Confidently and accurately use teaching techniques to gather a secure overview about whether the key learning has actually been learnt.
- Ensure that If learning is not yet secure for most students the lesson should be adapted or retaught differently
- Ask lots of questions, to lots of students, and then use what they learn from this process to adapt and reshape teaching within and between lessons



## Accountable Questioning

- Plan and ask a large number of questions to a large number of students skilfully, as the main tool to probe, check and extend all students' understanding
- Ensure that the majority of questions are asked through cold calling, with targeted questioning used to support and challenge students.
- Ensure that whole class responses to questioning can be done effectively with mini whiteboards and other similar strategies.
- Use a wide range and combination of questioning such as cold calling, process questions, probing questions, elaborate interrogation, think pair share, show me, affirmative checking, multiple choice, convergent, divergent, hinge and stretch it questions.
- Focus as much on error as on correctness when asking questions
- Focus on 'who still *doesn't* know' instead of 'who knows..'
- Ensure that all questioning is accountable and encourages all students to think
- Ensure no opt out for students by using 'I'll come back to you'

## Retrieval Practice

- Ensure there is a review of learning (ROL) activity at the start of each lesson.
- Use retrieval practice regularly in lessons to support students with retrieving material that they have previously learnt from their long-term memory.
- Ensure retrieval practice is low stakes, completed without access to notes and used in a spaced manner

## Effective feedback

Feedback exists in many forms (e.g. Key assessed task marking, teacher live marking of exercise books, whole class marking and feedback, verbal feedback, peer and self-assessment), but what matters is what students do with it.

Teachers will ensure that effective feedback in lessons:

- Is frequent and timely
- Informs their future planning and teaching
- Generates action and should be more work for the recipient than the donor.
- Is specific and focused on the most prominent areas to improve.
- Is accompanied by support in how to be successful with the next steps
- Allows appropriate time to make it better (MIB)

## Creating a supportive learning environment so that all students can learn

Teachers know that in order for there to be excellent learning behaviours there needs to be the right classroom conditions, where all students feel safe, supported, appropriately challenged and valued. Teachers will ensure all students are confident in knowing what is expected of them in terms of learning and behaviour. Clear rules, routines and expectations are in place in all *subject* lessons.

All teachers are expected to:

- Have high expectations of all students
- Teach to the top, with necessary scaffolds to support those who need it
- Have clear and consistent routines and procedures so there is a safe, orderly environment, transitions are smooth and learning time is maximised
- Promote active engagement not just compliance
- Establish a growth mindset culture, mistakes are celebrated, use language such as “not there yet”, “Who still doesn’t understand?”
- Aim to build positive interactions and relationships with all students through positive behaviour management, mutual respect and professionalism at all times.
- Model the manners, warmth, kindness and calmness that they expect from students
- Welcome all students into your class by greeting them at the door  
Use positive framing to remind students of expectations and learning routines  
Use meaningful praise and rewards as much as possible
- Provide students with the opportunity to adapt their behaviour before consequences are implemented
- Demonstrate that consequences are temporary, eg new lesson, fresh start approach
- Ensure that learning begins immediately and is sustained for the absolute maximum time in lessons
- Students sit in a seating plan that has been strategically thought out by teachers to maximise learning and support all students most effectively
- Have consistent classroom rules and expectations which are fair and reasonable, so that all students know exactly what is expected of them.
- Aim to use the least invasive behaviour correction strategies such as: Non Verbal Intervention (**NVI**) Anonymous Individual Correction (**AIC**) Positive Group Correction (**PGC**) Private Individual Correction (**PIC**) Lightning Quick Public Correction (**LQPC**)

# Assessment in ART

## Assessment Rationale

The assessment rationale in Art focuses on evaluating students' practical skills, creativity and responses to different problems and Artistic stimulus. Prior to any project a standard baseline activity, normally in the form of a drawing task, will be undertaken by all classes

The themes or, 'Projects' addressed in The Art Department are designed to give students a range of experiences, using different media and materials as well as contrasting Artists who cover a range of artistic genres.

The Projects start with an introduction to an Artist or a topic like, 'Still Life. Students normally go through a period of analysis, research, practise and self /peer assessment before they are asked to produce a personal response as an outcome to their investigations and experiences.

Independent thinking and investigation is encouraged at every stage and this 'homework' is integral to the students whole project which gets assessed against a matrix grid near to the end of the project. The assessment allows for students to review, modify and refine their work (MIB)\* with the use of the matrix (Make it better!)

Not exclusively but often, the assessment objectives are linked to similar objectives at GCSE Art and Graphics which are as follows:

- Develop ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding
- Refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- Record ideas, observations and insights relevant to intentions in visual and/or other forms
- Present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and where appropriate making connections between visual, written or other elements

## KS3

*All KS3 Students are assessed against specified objectives which are outlined on an, Art Assessment Feedback and Response Booklet.*

*As mentioned before students will have feedback through the Matrix detailed within the booklet. Informal and formal assessment is given constantly throughout each project where verbal feedback plays a major role in a practical subject like Art. Class/student discussion peer and self-assessment are a feature in the majority of lessons in order to summarise the students outcomes.*

## KS4

All KS4 students are assessed against AQA Assessment Objectives which are outlined above. Independent Learning Booklets are issued at the start of every new Project. Within these Projects are 4 to 5 mini assignments. Each assignment will have written feedback from the Teacher with a, 'What went well' and 'Even better if format'. Students will feedback to themselves and the teacher detailing their next steps to make improvements to the project or final personal response. A final written response is issued on an Assessment matix as a method of summative assessment

## Assessment Strategies in ART

Diagnostic, formative and summative assessment are all used in the Department.

The Department follows the school guideline on Review of Learning at the start of each lesson where student knowledge and understanding is assessed.

Dart literacy activities are also used to assess basic literacy within each subject. This can include small word searches to full comprehensions on a given theme.

Live feedback is most commonly as teaching uses pupil -based teaching strategies suited to a practical subject.

Summative assessment is given prior to the end of each assignment allowing for students to modify and refine their work. Small examinations are used near the end of each project which are marked out of 20 and used to reinforce given assessments for the rest of the work.

At KS4 the AQA externally set assignment is assessed through a 10 hour Controlled Test near the end of the course (40% total mark) This is assessed separately from the Students Coursework/portfolio (60% total mark)

## Cultural Capital

Cultural capital is the essential knowledge that children need to prepare them for their future success. It is all giving children the best possible start to their early education as well as enhancing the experience and opportunities available to children, particularly the most disadvantaged.

The Department has an extensive in Art Library with catalogues and visual reference books that students can access during lessons and in Art Club.

The Department has undergone trips in the past to Galleries like the Tate and The Walker in Liverpool. This year the Year 10 Art students went to The Shakespeare North Theatre in Prescot experiencing the architecture through drawing workshops. This enabled access to historical and local culture.

The Department links projects to CEIAG through providing pupils with opportunities to pursue further education and careers in the arts. In the past links to local FE colleges highlighting pathways in Art and Design have been established.

The Exhibition and celebration of students' work is seen as a hugely important aspect of a students' experience. Students from St. Cuthbert's regularly enter the St Helens Youth Art Open, which sees their work exhibited within the Town. The Art Department has exhibited GCSE Fine Art work as part of the Open Evening inviting parents, teachers and with the food technology and Music departments in events which sees every year 11 GCSE student exhibit their own artwork in a 'Cultural event' open to parents, teachers, Governors and the local community.

## Catholic Social Teachings

Catholic Social Teachings are addressed in various ways, helping to instil values such as social justice, respect for human dignity, solidarity, and the common good. Any Art that we produce will make us closer to God and so it should be valued.

We focus on the importance for students to express their feelings through Art emphasising that outcomes are not as important as the process. Valuing their creations is an important way to understand creativity and the processes of how we can encourage each other to improve.

Students look at Projects which examine how we can explain and understand how we came to exist. The Ekatherina Savtchenko Project looks at similarities between cultures and how connections can be drawn between cultures separated by thousands of miles but also the Scientific Theory  $E=MC^2$ , the Theory of relativity and how the Catholic Faith explain creation. This project also encourages students to share ideas and work collaboratively producing components that will fit together using patterns and symbols on any given theme that they have selected and then producing a response that has been produced by 4 or 2 students rather than a purely personal response. These responses often have a theme like a charitable cause (Save the Planet or Cancer) or causes of social justice like Black Lives Matter and LGBTQ.

Students are encouraged to be mindful of their class environment and consideration of others. Looking after the classrooms and being responsible for the equipment that they all share is an important aspect that is encouraged within the Department. Students are encouraged as a mini community where they all participate in caring for the class, school and local environment.

Work that students produce is often celebrated in lessons and through exhibition of the work giving students a sense of pride and worth. Students are encouraged to praise aspects that they like within the process of assessment, What went well, and Even better if!